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Humoresque
FOR
Harp or Piano, Violin Viola
and Cello

□

□

BY
Alfred Holy
OP. No. 27
SOLO HARPIST
OF THE
BOSTON SYMPHONY ORCHESTRA

<p>ON SALE</p> <p>G. SHIRMER—New York C. H. DITSON & CO.—New York CARL FISCHER—New York LYON & HEALY—Chicago, Ill. THEO. PRESSER & CO.—Philadelphia, Pa. BOSTON MUSIC CO.—Boston, Mass. OLIVER DITSON CO.—Boston, Mass. CLARK MUSIC CO.—Syracuse, N. Y.</p>	<p>MUSIC PUBLISHED BY THE</p> <p>International Music Publishing Co.</p> <p>2259 BATHGATE AVE.. NEW YORK CITY</p>	<p>FOREIGN AGENTS</p> <p>LONDON—Brelkopf and Hartel PARIS—Max Eschig MILAN—Garish & Jableben LEIPSIG—Fr. Hofmeister FIRENZE—A. Anzengruber</p>
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To my pupil Miss Eva M. Corliss

HUMORESQUE

3

ALFRED HOLÝ, Op. 27

Allegretto

VIOLIN

VIOLA

VIOLONCELLO

**HARP
or
PIANO**

Allegretto
(On sounding board)

mf *> sfz* *> sfz* *p stacc. sempre*

(Près de la table)

The musical score is written for four instruments: Violin, Viola, Violoncello, and Harp or Piano. The tempo is marked 'Allegretto'. The key signature has one flat (B-flat). The Harp or Piano part is divided into two sections: the first is marked '(On sounding board)' and the second is marked '(Près de la table)'. The score includes various musical notations such as triplets, accents, and dynamic markings like *mf* (mezzo-forte), *sfz* (sforzando), and *p* (piano). The Harp or Piano part also includes the instruction *p stacc. sempre* (piano staccato sempre).

Musical score for "Humoresque - 7". The score is written for voice and piano. It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

First System:

- Vocal line: Starts with a triplet of eighth notes, marked *sfz* and *p*. The melody continues with a *decrecendo* marking and a *p* dynamic.
- Piano accompaniment: Features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. Dynamics include *sfz*, *p*, and *Nat.* (Natural).

Second System:

- Vocal line: Continues the melody with a *cres - cen - do* phrase, marked *p* and *mp*. It includes a *poco a poco* section.
- Piano accompaniment: Features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. Dynamics include *sfz*, *cres - cen - do*, and *poco a poco*.

Third System:

- Vocal line: Continues the melody with a *cres - cen - do* phrase, marked *mf*. It includes a *poco a poco* section.
- Piano accompaniment: Features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. Dynamics include *sfz*, *mf*, and *poco a poco*.

Fourth System:

- Vocal line: Continues the melody with a *cres - cen - do* phrase, marked *mf*. It includes a *poco a poco* section.
- Piano accompaniment: Features a steady eighth-note pattern in the left hand and a more complex melody in the right hand. Dynamics include *sfz*, *mf*, and *poco a poco*.

The score concludes with a final chord marked *G \flat D \flat* and *E \flat B \flat* .

Poco meno

The musical score is written for piano and violin. The piano part is in the lower staves, and the violin part is in the upper staves. The tempo is marked "Poco meno". The score includes various musical notations such as notes, rests, and dynamic markings.

Violin Part:

- Staff 1: *f* (forte), *pizz.* (pizzicato), *f* (forte).
- Staff 2: *f* (forte), *mp* (mezzo-piano).
- Staff 3: *f* (forte), *mp* (mezzo-piano).
- Staff 4: *p* (piano), *f* (forte).
- Staff 5: *arco* (arco), *p* (piano), *f* (forte).
- Staff 6: *mp* (mezzo-piano), *f* (forte).

Piano Part:

- Staff 1: *f* (forte), *Ab* (A-flat), *C* (C).
- Staff 2: *f* (forte), *b* (flat).
- Staff 3: *p* (piano).
- Staff 4: *p* (piano).

The first system of musical notation consists of five staves. The top three staves are for a vocal or instrumental melody in treble, alto, and bass clefs, respectively. They all begin with a *mp* (mezzo-piano) dynamic marking. The melody features a series of eighth and sixteenth notes, with some measures containing triplets. The bottom two staves are for piano accompaniment in treble and bass clefs. The piano part begins with a *mp* dynamic marking and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system concludes with a *mf* (mezzo-forte) dynamic marking.

The second system of musical notation continues the piece. It features five staves. The top three staves (treble, alto, and bass clefs) show the continuation of the melody, which includes a triplet of eighth notes. The bottom two staves (piano accompaniment) continue the eighth-note accompaniment. The system concludes with a *mf* dynamic marking.

The third system of musical notation continues the piece. It features five staves. The top three staves (treble, alto, and bass clefs) show the continuation of the melody, which includes a triplet of eighth notes. The bottom two staves (piano accompaniment) continue the eighth-note accompaniment. The system concludes with a *f* (forte) dynamic marking.

Tempo Iº

First system of musical notation, featuring piano (*p*) dynamics and a tempo marking of *Tempo Iº*. The system includes a vocal line and a piano accompaniment with a bass line.

Tempo Iº

Second system of musical notation, featuring piano (*p*) dynamics and a tempo marking of *Tempo Iº*. The system includes a vocal line and a piano accompaniment with a bass line.

Third system of musical notation, featuring piano (*p*) dynamics and a tempo marking of *Tempo Iº*. The system includes a vocal line and a piano accompaniment with a bass line.

Fourth system of musical notation, featuring piano (*p*) dynamics and a tempo marking of *Tempo Iº*. The system includes a vocal line and a piano accompaniment with a bass line.

di - mi - nu - en - do

di - mi - nu - en - do

di - mi - nu - en - do poco marc.

di - mi - nu - en - do

G♯
D♯

molto cantabile

mp

Solo

mf

p

mf *p* *stacc. sempre*

mf

f

mf

mf

decresc. *espress.* *a tempo* *ritard.* *p sempre* *p*

decresc. *ritard.* *p sempre* *pizz.*

decresc. *ritard.* *p sempre* *a tempo*

decresc. *ritard.* *p sempre*

di - mi - nu - en - do cres - cen -

arco

di - mi - nu - en - do cres - cen -

pizz. arco

di - mi - nu - en - do cres - cen -

(Piano plays these two measures octave above)

do molto

do molto

do molto

do molto

ritard. molto

Tempo 1º mosso

ff

ritard. molto

ff

ritard. molto

ff

Piano

gliss.

A#

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ENSEMBLE PLAYERS

REPERTOIRE

DUO'S

Edition A—Piano and Organ
 " B—Harp and Piano
 " C—Harp and Organ
 " D—Harmonium and Piano
 " E—Harp and VIOLIN SOLO
or CELLO SOLO
 —Solo Violin { WITH THE
ACCOMPANI-
MENT of
PIANO
 —Solo Cello
 —Solo Flute

TRIO'S

Edition F—Piano, Violin and Organ
 " G—Harp, Cello and Organ
 " H—Harp, Violin and Organ
 " I—Harp, Violin and Cello
 " J—Harp, Piano and Violin
 " K—Piano, Violin and Cello
 " L—Organ, Piano and Cello
 —Two Violins and PIANO
or HARP

QUARTETS

Edition M—Piano, Organ, Violin and Cello
 " N—Harp, Violin, Cello and Organ
 " O—Harmonium, Violin, Cello & Piano
 " P—Harp, Piano, Violin and Cello

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|--|-------------|
| 1. Serenade Capricciosa "Star of Hope" | Pinto |
| 2. Barcarolle "Venetian Echoes" | " |
| 3. Paraphrase "Cantique Noel" | Adams |
| 4. Paraphrase "Larghetto" | Spohr |
| 5. Paraphrase "Nearer My God to Thee" | Mason |
| 6. Paraphrase "One Sweet Solemn Thought" | Ambrosio |
| 7. The Swan | Saint-Saens |
| 8. Berceuse | Pinto |
| 9. Reverie Pastorale | " |
| 10. Agitato e Serioso | Parkhurst |
| 11. Invocation | Snoer |
| 12. American Fantasia (for 2 Harps or Harp and Pianos) | Pinto |
| 13. Pastorale | Pergolesi |
| 14. Solitudine | Sodero |
| 15. Le Soir | Di Stefano |
| 16. Rhapsody No. 1 | Pinto |
| 17. Memories | Previn |
| 18. Meditazione Religiosa | Sodero |
| 19. Poem "The Rosemary" | Pinto |
| 20. Prelude "Sunset" | " |
| 21. Allegro Maestoso | Hoberg |
| 22. Intermezzo (Ideal) | Pinto |
| 23. "Ode to Spring" | Briglia |
| 24. "Impression Hebraique" | Schilkret |
| 25. Impression (Appel D'Amour) | Garagusi |
| 26. Melody "Reflective Mood" | Hartmann |

TRANSCRIPTIONS BY ALBERTO BACHMANN

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|--|-----------------------|
| 27. Invocation | Massenet |
| 28. Valse Op. 69—No. 1 (Posthumous) | Chopin |
| 29. Fleurs D'Amour | Borodine |
| 30. Chanson Hebraique | Rimsky-Korsakoff |
| 31. Melodie Hebraique | Eli Eli Lomo Asavtoni |
| 32. "Danse Cubaine" | Fuentes |
| 33. "Novelette" | Bird |
| 34. "Vision" (Poem) | Verdalle |
| 35. "Hymn to the Sun" (from Le Coq D'Or) | Rimsky-Korsakoff |

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HUMORESQUE

VIOLIN

ALFRED HOLY, Op. 27

Allegretto

The first section of the score, marked 'Allegretto', consists of four staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The first staff begins with a '2' above the first measure, followed by a triplet of eighth notes marked 'sfz' and 'p'. The second staff continues with a triplet marked 'mf'. The third staff features two triplets marked 'sfz' and 'p'. The fourth staff starts with a '2' above the first measure, followed by a triplet marked 'p', and then a triplet marked 'mf'.

Poco meno

The second section of the score, marked 'Poco meno', consists of four staves of music. The key signature changes to three flats (B-flat, E-flat, and A-flat). The first staff begins with a triplet marked 'f'. The second staff starts with a triplet marked 'f', followed by a triplet marked 'mp'. The third staff continues with a triplet marked 'mp'. The fourth staff begins with a triplet marked 'mf'.

VIOLIN

The score is written for violin in G major (one sharp). It begins with a triplet of eighth notes and a forte (*f*) dynamic marking. The tempo is marked *Tempo Iº*. The music includes a piano (*p*) dynamic and a section marked *molto cantabile* with a mezzo-piano (*mp*) dynamic. A section of sixteenth-note runs is marked *mf*. The score includes the instruction *espress.* (expressive) and *ritard.* (ritardando). The tempo changes to *a tempo* and then to *Tempo Iº mosso*. The piece concludes with a fortissimo (*ff*) dynamic.

The lyrics "di - mi - nu - en - do" are written under the first staff of the *molto cantabile* section. The lyrics "di - mi - nu - en - do" and "cres - cen -" are written under the final staff.

HUMORESQUE

VIOLA

ALFRED HOLÝ, Op. 27

Allegretto

7

p

decrescendo

sfz *p* *p*

cres - cen - do *poco* *a*

sfz *sfz*

poco *Poco meno* *pizz.*

sfz *mf* *f*

arco

p

f *mp*

3

VIOLA

Tempo I^o

p

di - mi -

- nu - en - do

Solo

mf

f

a tempo

decresc. *ritard.* *p sempre*

trm *pizz.* *arco* *di - mi -*

- nu - en - do *cres - cen - do* *molto*

Tempo I^o mosso

f *ritard. molto* *ff*

To my pupil Miss Eva M. Corliss

HUMORESQUE

VIOLONCELLO

ALFRED HOLÝ, Op. 27

Allegretto

15



Poco meno



VIOLONCELLO

Tempo I^o

Musical score for Violoncello, Humoresque - 2. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of eight staves of music.

The first staff begins with a *p* (piano) dynamic and a crescendo hairpin. The second staff continues the melodic line. The third staff features the lyrics "di - mi - nu - en -" and a *p* dynamic. The fourth staff includes the lyrics "- do poco marc." and a *p* dynamic. The fifth staff has a *mf* (mezzo-forte) dynamic and the lyrics "de - cres -". The sixth staff is marked *a tempo* and includes the lyrics "- cen - do ritard." and *p sempre*. The seventh staff has a *pizz.* (pizzicato) marking, followed by an *arco* (arco) marking and a *dimin.* (diminuendo) marking, with the lyrics "cres - cen -". The eighth staff is marked *Tempo I^o mosso* and includes the lyrics "do molto - - *f*" and *ritard. molto ff*.

